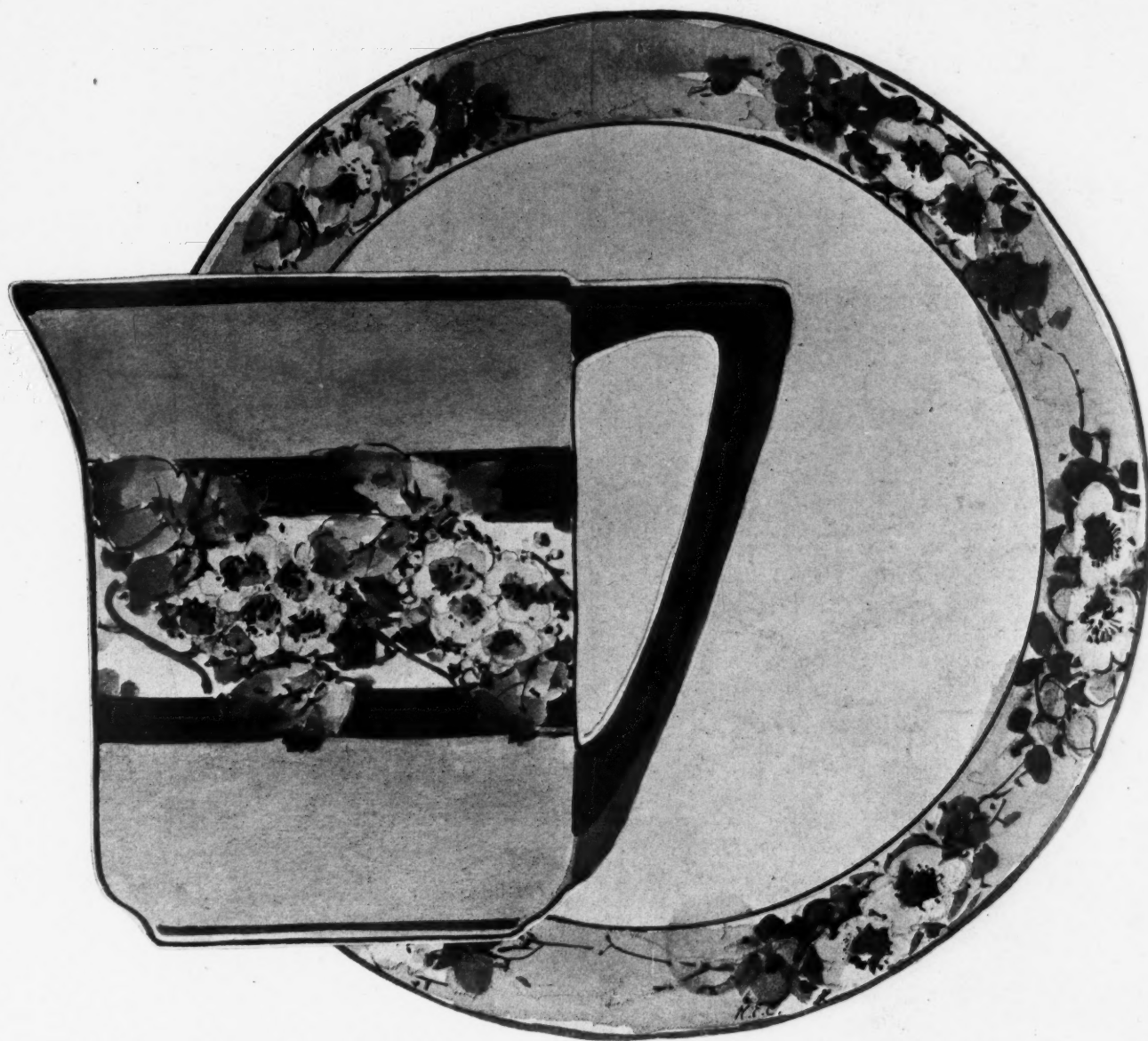


# KERAMIC STUDIO SUPPLEMENT

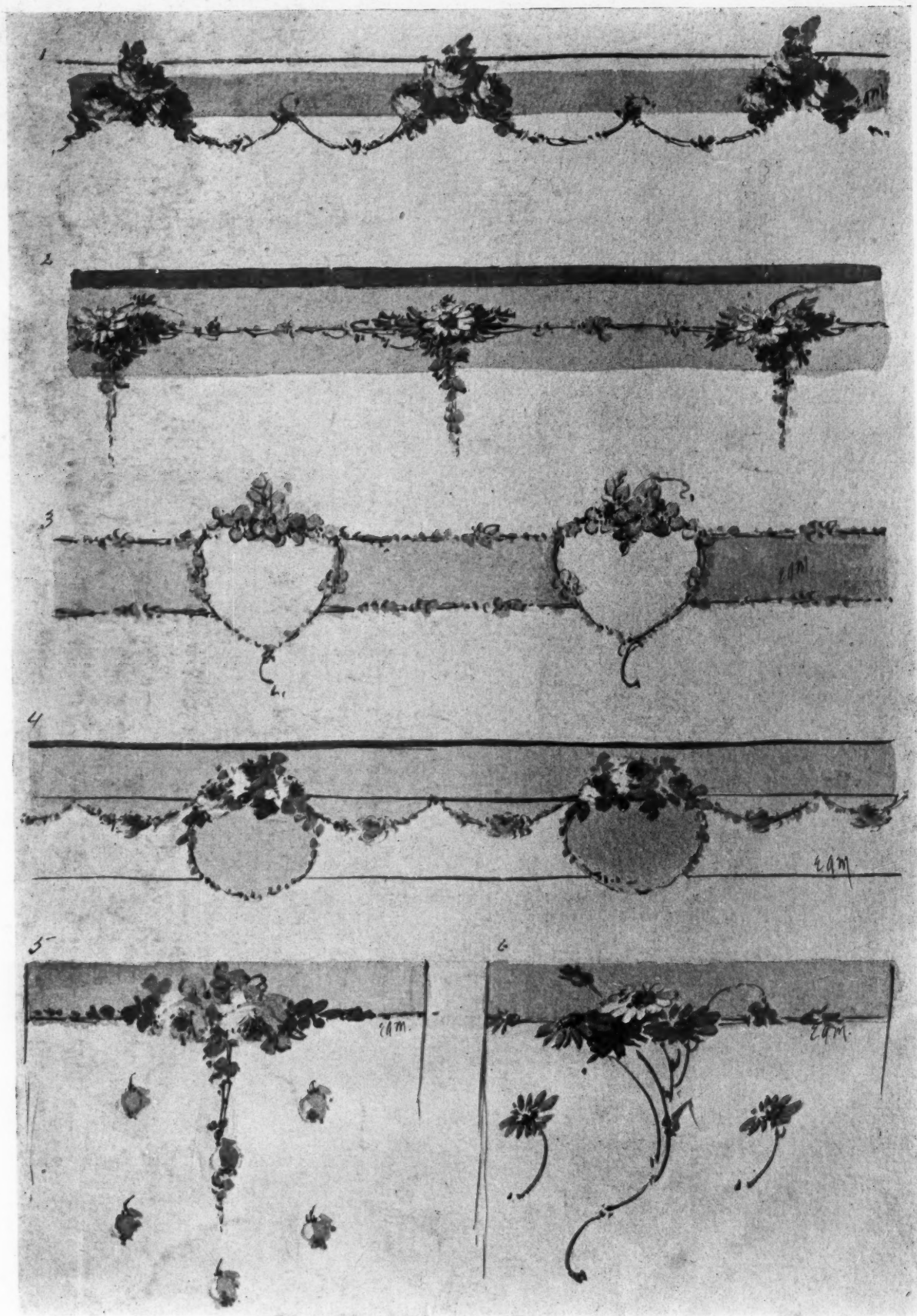
SYRACUSE, NEW YORK, MAY 1915



CUP AND SAUCER, WILD ROSE—ADELINE MORE

**P**AINT flowers with a thin wash of Blood Red to make a delicate Pink, shaded with same color a little heavier, centers are Albert Yellow, shaded with Yellow Brown. Leaves are Apple Green, a little Yellow and Dark Green. Add a little Brown Green and Shading Green for the shading. Stems are Apple Green, Yellow Brown and a little Dark Brown. Keep

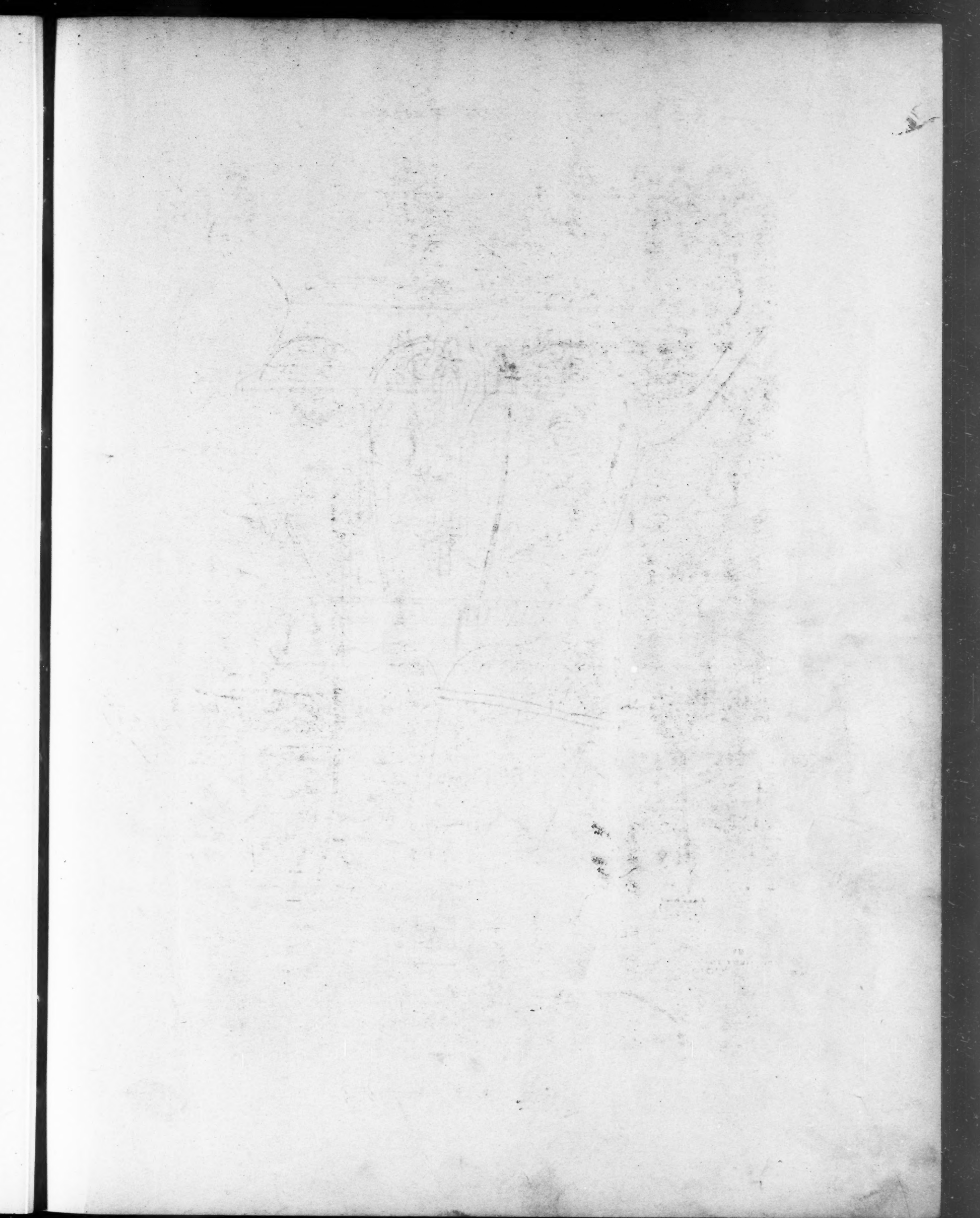
background light, using Albert Yellow shaded into Yellow Brown and Violet. Bands, Yellow Brown and a little Dark Grey. Second Fire. Retouch flowers with a thin wash of Rose, use the same color as for first fire so the rest of the design where strengthening is necessary. Paint the remaining white with a thin wash of Dark Grey and a little Albert Yellow.

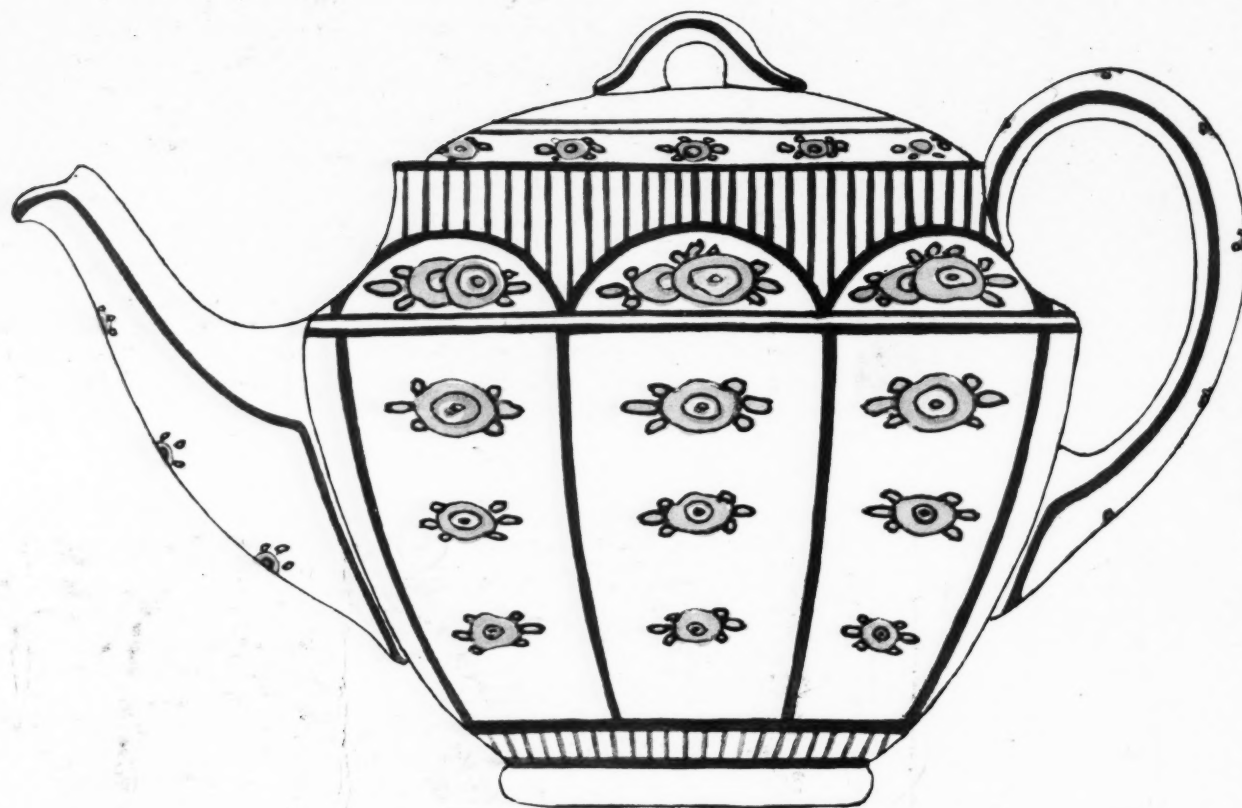


BANDS—MRS. F. C. McGAUGHY

(Treatment page 3)







BELLEEK TEA SET—DOROTHEA WARREN O'HARA

MAY 1915  
SUPPLEMENT TO  
KERAMIC STUDIO

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## BANDS (Page 2)

*Mrs. F. C. McGaughy*

**N**O. 1, paint band Ivory Yellow and lines Olive Green. Flowers are Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red with Brown Green used with above colors for shadows. Keep leaves in warm tones Yellow Green, Olive and Brown Green.

No. 2, Band is Grey or Lavender Glaze. Narrow bands are Violet No. 2. Asters are Blue Green, Banding Blue and Violet No. 2 or Royal Purple. Asters are Lemon Yellow, Yellow Brown and Sepia.

No. 3, Band is light wash of Chrome Water Green. Forget-me-nots are Deep Blue Green and Copenhagen Blue. Leaves are in warm tones of Green. Little leaves and vine edging band are Copenhagen Blue.

No. 4, Band is delicate Grey Blue band, narrow lines are Copenhagen Blue. Roses are Peach Blossom and Asters of Roses with a little Lemon Yellow. Leaves are Yellow Green, Olive, Grey Green. Shadow leaves and edge of panels are Copenhagen Blue.

No. 5, Coloring may be same as for No. 4 or for white roses use a Grey Green band, Grey Green shading and Yellow Green leaves and use Lemon, Albert Yellow for roses and add a little Violet or Dark Green for their shadows.

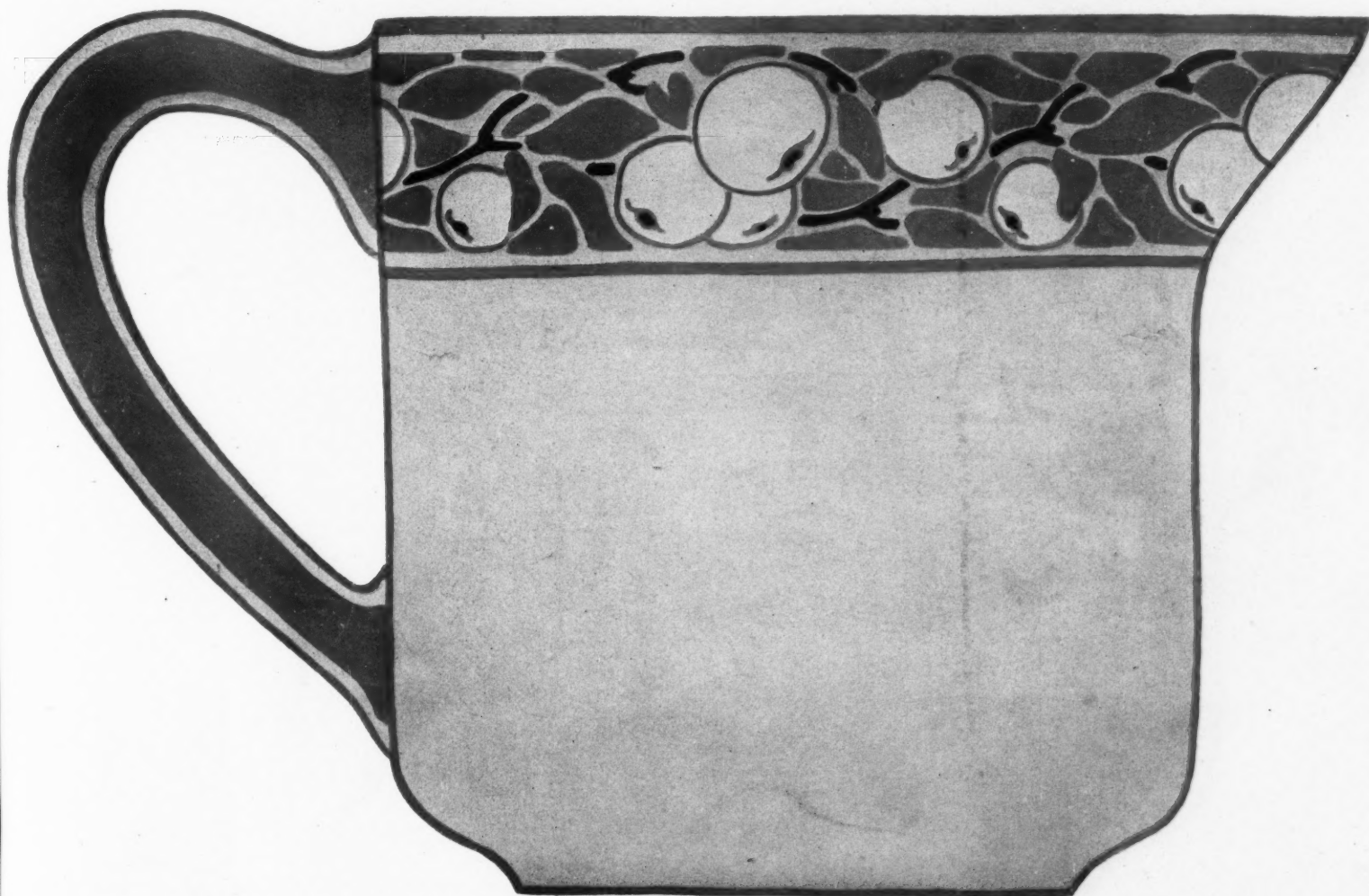
No. 6, Daisies are Lemon and Albert Yellow or Yellow Brown and Brown Green for shading. Centers are Lemon Yellow, Brown and Sepia. Leaves are Olive and Brown Green and Yellow Green. Band may be Light Blue or Lemon Yellow and Yellow Green. Background Ivory. Use same colors in retouching and use Roman Gold with the warmer colorings and Green or White Gold with the cooler ones.

\* \*

## BELLEEK TEA SET (Supplement)

*Dorothea Warren O'Hara*

**B**ANDING Blue color was used for outlining flowers and also for all lines and bands. Flowers of Old Chinese Pink Enamel and Light Lemon Yellow for center. Leaves, Green No. 1 Enamel. Mix with Warren's enamel medium, grind until very smooth.



APPLE PITCHER—ALBERT W. HECKMAN

**T**REATMENT No. 1—Dust leaves with Water-lily Green, apples with Deep Ivory, stems and outline with Mode. Background a light green.

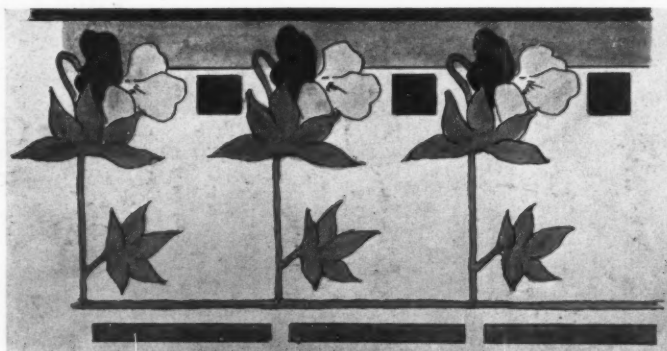
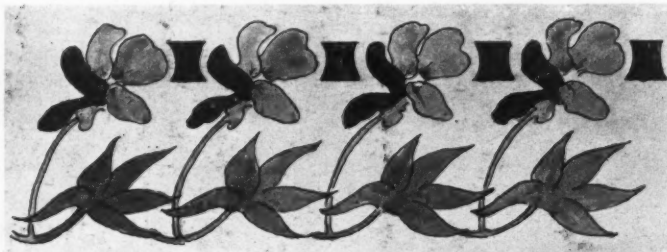
Treatment No. 2. Leaves a Warm Grey. Stems a Dark Blue. Apples are a Dull Yellow. Background a Blue Grey Glaze.



WOOD VIOLETS—L. E. HANSCOM

**L**EAVES, Moss Green underneath and Olive Green above. Stems of leaves, Moss Green. Stems of flowers, Apple Green. The flowers range from very pale heliotrope shades to a dark, rich, reddish purple. For these tones use Violet No. 1, with Air Blue. Violet No. 1 and Violet No. 2 for the paler flowers. Use Violet No. 2 with Royal Purple and with Roman Purple for the darker flowers.

The upper part of the center petal is white. This violet has a very large center, orange, tipped with pale green.



BORDER OF MOUNTAIN VIOLETS—MELVINA RUSHMORE

## BORDER OF MOUNTAIN VIOLETS

Melvina Rushmore

**N**O. 1. Outline with Dark Grey and a little Deep Purple. Paint light part of flowers with Violet and a little Deep Blue Green, dark petals with Banding Blue and Deep Purple. Stems and leaves with Brown Green, little Yellow Brown and a little Apple Green. Dark space between flowers Green Gold.

No. 2. Outline with Dark Grey and Yellow Brown. Print light part of flowers with Albert Yellow and a little Dark Grey. Dark part with Yellow Brown, Dark Green and a little Blood-Red. Leaves and stems Apple Green, Yellow Brown and Dark Grey. The darkest bands are Green Gold. The wide grey band at the top is Dark Grey and a little Yellow.

## WOOD VIOLETS (Page 5)

Treatment by Jessie M. Bard

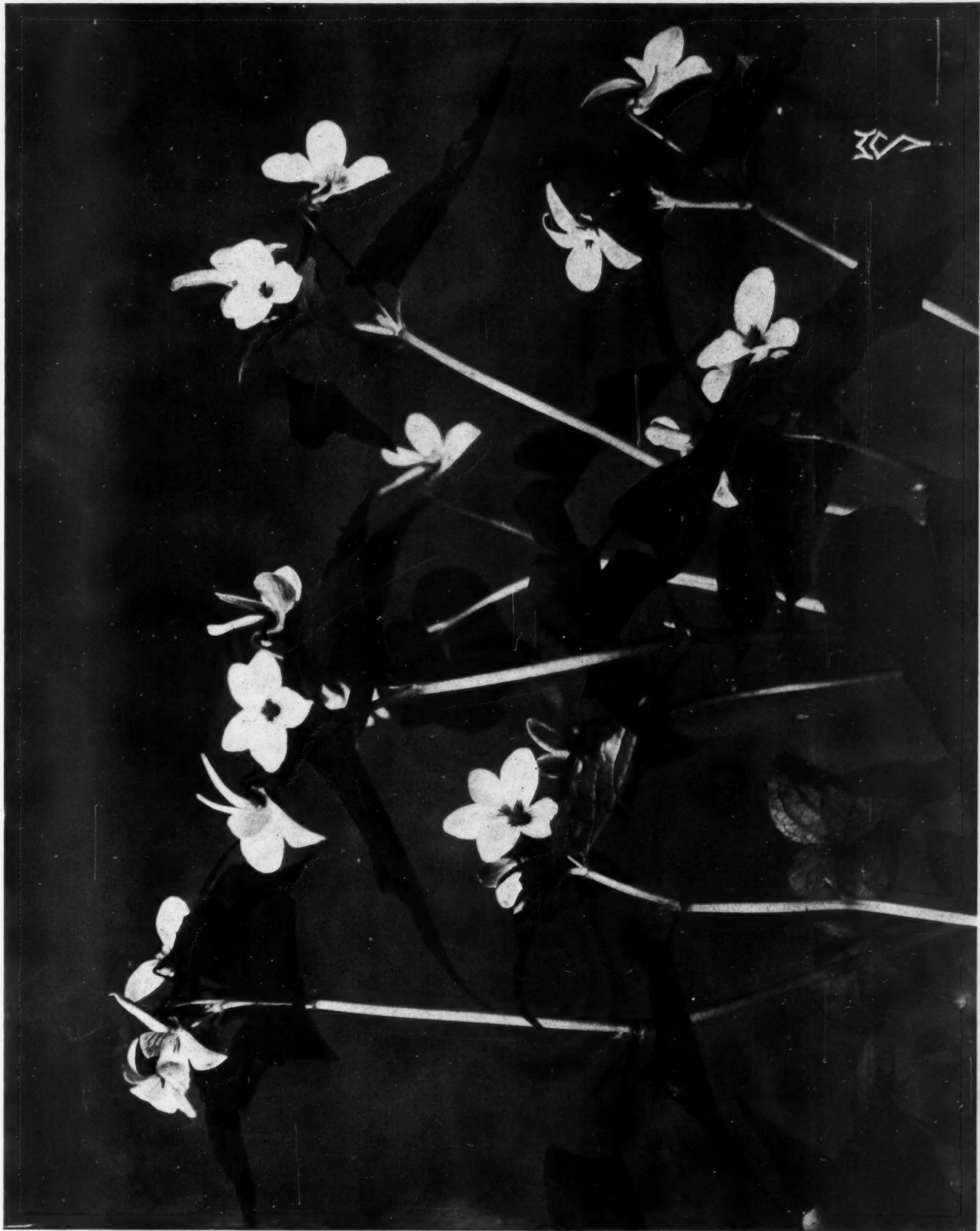
**F**LOWERS are a pale yellow, purple veined. Use a thin wash of Painting Yellow and shade with Brown Green and a little Yellow Violet. Veins are Violet with Deep Purple for the darker touches. Stems are Apple Green, a little Yellow and Dark Grey. Leaves are Apple Green, Shading Green, Brown Green and Yellow Brown.

## PITCHER (Page 6)

Mrs. F. C. McGaughy

**P**AIN band Chrome Water Green. Daisies in Lemon Yellow, Yellow Brown and Brown Green, with Copenhagen Blue shadows. Leaves are Lemon Yellow, Yellow Green, Olive and Shading Green. Centers of flowers are Lemon Yellow, Yellow Brown and Sepia. Background is Ivory with shadows of blue and green back of daisies. Gold handle and top. Same colors used in retouching and some White Enamel may be used on most prominent daisies.





WOOD VIOLETS—PHOTOGRAPHED BY WALTER S. STILLMAN

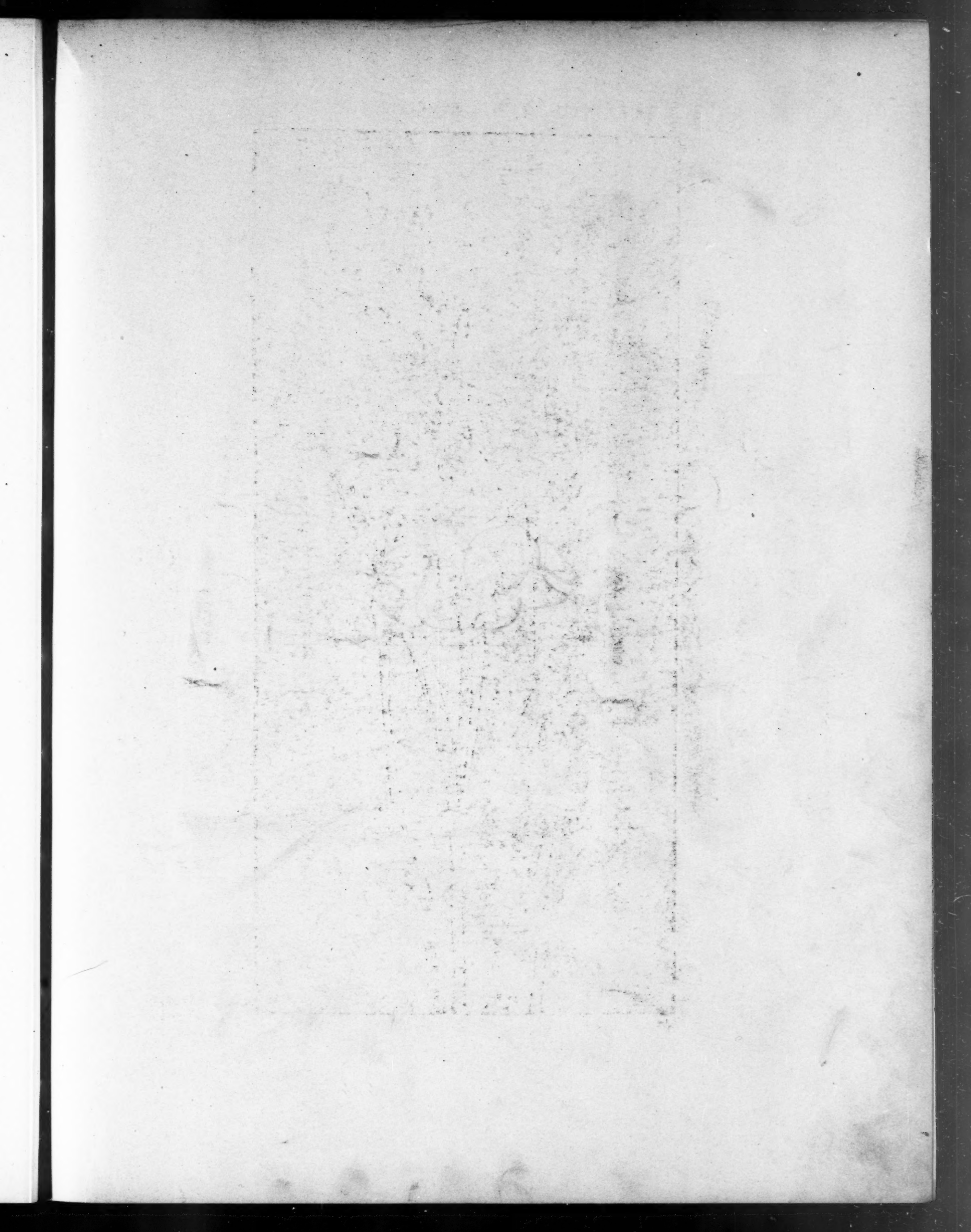
(Treatment page 4)



PITCHER, DAISY MOTIF—MRS. F. C. MCGAUGHY

(Treatment page 4)







FLEUR DE LIS—HELEN J. HULME

MAY 1915  
SUPPLEMENT TO  
KERAMIC STUDIO

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BLOOD-ROOT—PHOTOGRAPHED BY WALTER S. STILLMAN

*Treatment by Jessie M. Bard*

**F**LOWERS are White. Paint the background and shadows around the flowers first and then shade flowers with Violet and a little Yellow. Centers are Yellow, shaded with Yellow Brown and a very little Yellow Red. For flowers use Violet and a little Blood Red. Stems are Apple Green, Shading Green and Dark Grey. Light leaves are Apple Green, a little Yellow Green, Yellow Brown, and Dark Grey. Dark leaves are Yellow Green, Shading Green, Brown Green and Dark Grey.



#### FLEUR DE LIS—HELEN J. HULME (Supplement)

*Treatment by Jessie M. Bard*

**O**UTLINE design with Dark Brown, a little Blood-red and Dark Grey. Paint the background with Yellow Brown and Brown Green and Violet.

Flowers are left white and shaded with Violet and a little Yellow Brown for the warmer tones. For the light yellow use Albert Yellow and the darker tone is Yellow Brown and a little Yellow Red.

For buds and leaves use Apple Green, Yellow Brown and

Green and for the darker tones add Shading Green and Dark Grey.

#### WATER COLOR TREATMENT

*Helen J. Hulme*

Sketch in the outline with pencil on heavy gray paper. In the greens use Hunter's Green and Emerald Green, with touches of Cobalt Blue and Burnt Sienna in the shadows, and Yellow Ochre in the half tones. For the high lights mix Chinese White with Chrome Yellow, letting it flow into the Emerald Green.

In painting the flowers, let the paper be the half tone as much as possible, at least covering it with only a tiny wash. For the shadows use blue and red with touches of green where the reflection comes from the leaves. For the high lights use fine Chinese White, and for the downy like centers Gambodge and White with touches of Chrome Orange.

Let all the colors flow freely, keeping the brush full of color. The brush used for painting this study was a Winsor & Newton sable brush, No. 6.

Finally outline the whole study with black combined with a little of the colors used in the shadows, thickening the outline wherever one line flows into another. Finish with a heavier outline the space enclosing the study.



PLATE, THIMBLE BERRIES—JEANNE M. STEWART

**P**ALETTE for berries, Yellow Red, Pompadour Red No. 23, Pompeian Red and Ruby Purple. Hulls and stems, Brown, Pompeian and Yellow Brown. Leaves, Yellow Green, Turquoise Green, Shading Green and Brown Green. Background, Yellow Brown, Grey and Pompeian Red.

For the brightest tone in berries, equal parts of Yellow Red

and Pompadour Red No. 23 is used and darkest Pompeian Red to which is added one-third as much Ruby Purple. After the berries are laid in the small high lights are wiped out with small pointed shader. The smaller berries are Yellow Brown shaded with Ruby Purple. Grey and Pompeian Red make a good warm grey for background.



